



GAIETY

Theatre Dublin

30th NOVEMBER TO 12th DECEMBER, 1981

Dublin Grand Opera Society

Presents

International Opera Season

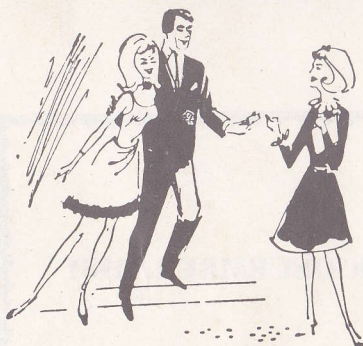
TONIGHT

CARMEN

(Bizet)



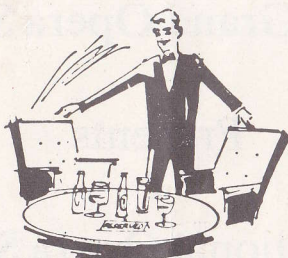
A GAIETY EVENING



FIRST ACT

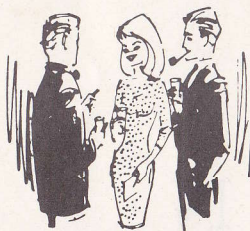
Meet in the Gaiety. Have a drink in comfort before the show.

Bars open 7.30 p.m. Order and pay for drinks for the interval.



INTERVAL

Your drinks are ready and waiting for you at your table. You're saved time and trouble.



ENCORE

Relax after the show. Have a drink. The bars are always open for half an hour after curtain fall.

FINALE

We trust you enjoyed your Gaiety evening come again!

Licensed Bars on all Floors.



GAIETY THEATRE

SOUTH KING STREET, DUBLIN 2

Telegrams: Gaiety Theatre Telephone: **771717**

Directors:

Eamonn Andrews, Lorcan Bourke,
Dermot Cafferky, Joe Kearns.

Resident Manager: Joe Kearns

Commencing Monday 30th November, 1981. Nightly 7.30 p.m.

DUBLIN GRAND OPERA SOCIETY

Presents

International Opera Season

30th NOVEMBER TO 12th DECEMBER, 1981

THE BARBER OF SEVILLE (Rossini) *(in English)*

CARMEN (Bizet) *(in French)*

NORMA (Bellini) *(in Italian)*

GUEST ARTISTES

Cynthia Buchan; Brendan Cavanagh; Cleopatra Ciurca;
Dublin City Ballet; Maria Luisa Garbato; Rita Harpur;
Rosalind Horsington; Paul Hudson; Peter McBrien; Maurice Maievski;
Sean Mitten; Michele Molese; Frank O'Brien; Mary O'Sullivan;
Alan Opie; Franco Pugliese; Anthony Roden; Platon Shvets;
Lynne Strow Piccolo; Kumiko Yoshii.

Conductors: Napoleone Annovazzi, Colman Pearce, Albert Rosen.

Producers: Dario Micheli, Tom Hawkes.

Designers: Dario Micheli, Patrick Murray,
Patricia Patrick (Theatre Municipal, Besançon, France).

Stage Director: Patrick McClellan

Asst. Stage Director: Josephine Scanlon.

Chorus Masters: John Brady, Luciano Pelosi.

Choreographer: Babil Gandara.

The Radio Telefis Eireann Symphony Orchestra

by kind permission of the RTE Authority.

*Latecomers will not be seated during music. The management reserve
the right to make unavoidable alterations without notice.*

Carmen

Act I. A square in Seville, at the back the entrance to the tobacco factory, on the left the guardhouse. Micaela makes her way to the guardhouse, looking for Don José. The relief guard approaches to the music of their band, with them Lieutenant Zuniga and the corporal, Don José. They chat about the cigarette girls, mostly gypsies of loose reputation. During the midday break the factory girls pour out into the street, and Carmen comes last. She sings the *habanera* 'L'amour est un oiseau rebelle' ('Love is like a gypsy boy'). She scornfully rejects her many persistent admirers, and only José is favoured with her smile. Annoyed by his indifference she addresses him provocatively and throws him a flower. The girls return to work and the square empties; Micaela comes back to bring José greetings from his old mother. A turmoil is heard from the factory, where Carmen has been fighting another girl and has wounded her with a knife. On Zuniga's orders José arrests her. While Zuniga goes to the guardroom to fill in the warrant, Carmen provokes José as she sings the *seguidilla* 'Près des remparts de Seville' ('Nearby the ramparts of Seville'), saying she will meet him at Lillas Pastia's tavern if he lets her escape now. José loosens her bonds. When he starts to lead her away, she hits him, as they had previously agreed, and flees.

Act II. In Lillas Pastia's tavern. Carmen, Frasquita, Mercedes and other gypsy girls are drinking wine with some officers, including Zuniga. To the music of a wild gypsy dance Carmen sings 'Les tringles des sistres tintaient' ('Ah, when of gay guitars the sound'). She learns from Zuniga that José has been released from prison that day after serving a sentence for allowing her to escape. Escamillo, the toreador, arrives and is greeted with cheers. He sings the famous 'Couplets du Toréador' (toreador's song) with the refrain 'Toréador, en garde' ('Toreador, e'er watchful be'). Carmen receives his advances with reserve, for she is confidently expecting José's arrival that evening. When everyone else has left the inn, the smugglers Remendado and Dancairo try to persuade the three gypsy girls to engage the attention of the customs men at the frontier. Carmen refuses, but promises to bring José to join the band. José enters, heralded by the sound of his voice singing 'Halte là! Qui va là? Dragon d'Alcala! (Halt there! Who goes there? Dragoon of Alcala)'. Carmen is now alone with her lover, and sings and dances for him. The trumpet is heard sounding the retreat, but when José prepares to leave, Carmen is furious. She accuses him of not loving her; in reply he produces from his tunic the flower she had thrown him, now faded. 'La fleur que tu m'avais jettée' ends with the words 'Carmen, je t'aime' ('Carmen, I love you'). Carmen tries to persuade José to escape to a free life with her, but he is unmoved, and is about to take his leave. At that moment Zuniga returns, hoping to find Carmen alone. The two men draw their swords and begin to fight; the smugglers enter, and seize and bind Zuniga. José has no choice now but to join their band.

Act III. A wild place in the mountains. The smugglers descend and rest for a little while. Carmen, already tired of José's love, joins Frasquita and Mercedes who are passing the time laying out cards. However much Carmen shuffles the cards, they always spell death. The smugglers go off, leaving José on guard. Micaela appears looking for José. When José shoots at a man climbing down the gorge, Micaela hides behind a rock. Escamillo appears; the shot has gone through his hat and he is unhurt. He tells José casually that he has come on Carmen's account. José draws his knife, and Escamillo accepts the challenge. Carmen intervenes and throws herself between the two men. Escamillo quickly recovers his self-confidence, invites everybody to his next bull-fight in Seville and hurries away. Micaela is discovered. She begs José to follow her to his dying mother. José tells Carmen that he will soon return to her. In the distance Escamillo's voice is heard, singing of his sure success.

Act IV. A square in front of the arena in Seville. The procession of bandilleros and picadors passes through, and finally, to the sound of the toreador's march, Escamillo

appears, with Carmen on his arm. Frasquita and Mercedes who have seen José, warn Carmen against him, but she has no fear and is ready to speak to him. The crowd enters the bull-ring, and Carmen is left alone. José, dishevelled, enters and implores her to return to him, but Carmen retorts that she no longer loves him. Enthusiastic applause for Escamillo is heard from the bull-ring. Carmen tries to run into the arena, but José stands in her way. Carmen, furious, throws at his feet the ring which he gave her as a token of their love. In desperation, José draws his knife and stabs her as she tries to escape into the arena entrance, then kneels beside her body. The crowds streaming out of the arena are horrified to see what has happened. José rises to his feet and confesses his crime: 'C'est moi qui l'ai tuée! ah Carmen! Ma Carmen adorée!' ('I killed the one I love. She is dead, Oh my Carmen, how I loved you!').

DUBLIN CITY BALLET

presents

14th to 19th December, 1981 at the

GATE THEATRE

CEREMONY OF CAROLS

A Christmas celebration to music by Benjamin Britten

Choreographed by Mary Anthony

«»«»«»«»

DREAMS

Choreographed by Anna Sokolow

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JAZZ SUITE

Choreographed by Anne Courtney and Lou Conte

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RIDERS TO THE SEA

Choreographed by Mary Anthony

Special Guest Appearances

Anne Courtney, Babil Gandara, Ross Parkes

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Dublin City Ballet School, Blackrock Town Hall, — for full-time training
in modern and classical dance — is presently taking applications.

Tuesday 1st December

Thursday 3rd December

CARMEN

(By arrangement with United

First produced, Opéra Comique

Words by Henri Meilhac and Ludovic Halevy

Time: About 1820.

DRAMATIS PERSONAE

Don Josè (*a Corporal of Dragoons*)

Escamillo (*a Toreador*)

El Dancairo (*a Smuggler*)

El Remendado (*a Smuggler*)

Zuniga (*a Captain*)

Morales (*an Officer*)

Micaela (*a Peasant Girl*)

Frasquita (*a Gypsy, friend of Carmen*)

Mercedes (*a Gypsy, friend of Carmen*)

Carmen (*a Cigarette Girl and Gypsy*)

Dancers: Isabel Elizondo, Marc Aronoff, Raj Rastogi

Innkeeper, Officers, Soldiers, Boys

Boys of Larkhill Boys National School by kind permission

RTE SYMPHONY ORCHESTRA

(by kind permission of RTE)

Producer: DARIO MICHELI

Act I

A square in Seville

Act II

The Tavern of Lillas Pastia

Act III

The Smugglers' Retreat in the Mountains

Act IV

The Entrance to the Bull-Ring, Seville

Warning bells will sound five minutes before the start of the performance

Saturday 5th December

Thursday 10th December

Georges Bizet

and Publishers Ltd., London)

ue, Paris, 3rd March, 1875

, founded on the novel by Prosper Mérimée

Place: Seville, Spain.

PERSONAE

MICHAEL MOLESE

PLATON SHVETS

PETER O'BRIEN

BRENDAN CAVANAGH

SEAN MITTEN

FRANK O'BRIEN

MARIA LUISA GARBATO

RITA HARPUR

MARY O'SULLIVAN

CLEOPATRA CIURCA

Choreographer & Guest Dancer: Babil Gandara.

Cigarette Girls. Gypsies, Smugglers, etc.

Permission of the Principal, Mr. Joseph Scully.

ORCHESTRA

(by the RTE Authority)

Conductor: ALBERT ROSEN

Scenery from Theatre Municipal, Besançon

Designer: PATRICIA PATRICK

Costumes: S. B. WATTS & CO. LTD., Manchester

Lighting by Sean Burke

and two minutes before rise of curtain.

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Potter**
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The Society's Guarantors

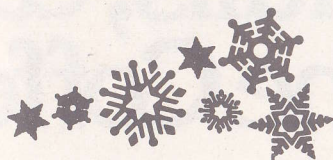
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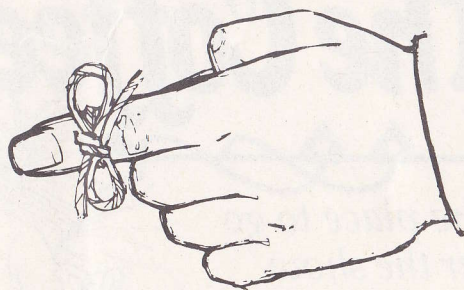
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